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CATALOGUE
OF
FINE EARLY CHINESE CERAMICS,
IMPORTANT BRONZES AND SILVERWORK,
EUROPEAN MEDÆVAL IVORIES AND ENAMELS

The Property of Joseph Homberg, Esq.

COMPRISING

EARLY WARES OF THE T'ANG DYNASTY
CHIEN, CELADON, "YING CH'ING", AND T'ZU CHOU YAO
A RICHLY COLOURED CH'UN YAO BOWL
TWO ATTRACTIVELY CARVED PAI TING DISHES OF THE SUNG DYNASTY
IMPORTANT CHINESE BRONZE VESSELS, MIRRORS,
CHARIOT FITTINGS, BELT HOOKS, SLEEVE WEIGHTS, ETC.
OF THE SHANG, CHOU, WARRING STATES AND HAN DYNASTIES
A FINE SERIES OF SCYTHIAN AND ORDOS ANIMAL TYPE BRONZE MOUNTS
A RARE T'ANG SILVER DISH AND COSMETIC BOX

ALSO

A MAGNIFICENT BRONZE CHIA
A PAIR OF ELEGANT WINE BEAKERS
A REMARKABLY GOOD TING AND A PAIR OF LIBATION CUPS
AND AN EARLY LI OF THE SHANG AND CHOU DYNASTIES

The Property of a Lady

A SUPERB JADE FIGURE OF A BUFFALO OF THE MING DYNASTY

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AND

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CATALOGUE

OF

A COLLECTION OF
FINE EARLY CHINESE CERAMICS,
IMPORTANT CHINESE BRONZES,
SILVERWORK AND JADES

DAY OF SALE:

Tuesday, 19th July, 1949

AT ELEVEN O'CLOCK PRECISELY

The Property of Joseph Homburg, Esq.

FINE CHINESE CERAMICS

1 A T'ANG JAR of small globular form surmounted by a short everted rim covered with an orange glaze, the shoulders with two rows of applied florettes in cream and blue on a green glaze reaching half-way down the body, $4\frac{1}{8}$ in.; *T'ang Dynasty* (cf. *Hobson, Eumorfopoulos Cat.*, pl. 52, no. 347)

2 A GREEN-GLAZED FLASK of flattened oviform shape, with trumpet neck and spreading foot, boldly modelled in relief on one side with a mounted huntsman in the chase, the reverse with two bearded figures of men, both seated, one playing a koto, the other holding a wine cup, within circle and rope twisted borders, under a green glaze, $7\frac{1}{4}$ in.; *T'ang or earlier*

** Exhibited in Paris in 1925 at the "Oriental Art Exhibition", no. 349.

* The form of flask is illustrated by Honey in *Ceramic Art of China*, pl. 18a; see also *Eumorfopoulos Cat.*, pl. 24, no. 164; and an interesting article on "Chinese Leather Wine Bottles and their Ceramic Imitations", in *Oriental Art*, Winter, 1948, p. 122.

3 A COVERED TAZZA in black pottery, with shallow rounded bowl on a short stem and circular grooved foot, the cover pierced with a geometric design, and with perforated knop, $6\frac{3}{4}$ in. ; an owl's head Cover, for a bird-shaped vessel, $4\frac{1}{2}$ in. ; and a Group of two standing Ladies, holding hands, 7 $\frac{1}{2}$ in. ; *Wei Dynasty* 4

** For a tazza in somewhat similar technique, see the Korean example in the Eumorfopoulos Collection, illustrated by Hobson, vol. 6, pl. 50, no. 286 ; and vol. 6, pl. 5, F.18 for last.

4 AN ATTRACTIVE T'ANG DISH of shallow circular shape, engraved with a phoenix in orange and white on a green medallion in the centre, within a surround of blue and green *ling chih* and lotus flowers alternately on an orange ground, the remainder of the field with traces of a cream glaze, supported on three paw feet, 11 $\frac{1}{2}$ in. ; *T'ang Dynasty (repaired)*

** The design in the centre, a mirror of " water chestnut " pattern, is seen on a blue-ground dish in the Eumorfopoulos Collection, Hobson, Cat., colour pl. 58 and *Art of the Chinese Potter*, pl. 13.

5 A BALUSTER VASE of elegant proportions, the lower half of the body with horizontal grooving, the upper half boldly incised with a wide band of large leaf and peony scrolls, below a border of pendant stiff leaves round the shoulders, covered with orange, cream and green glazes, the latter with some iridescence, 12 $\frac{1}{2}$ in. ; *T'ang Dynasty (repaired)* (cf. *Hobson, Eumorfopoulos Cat.*, pl. 68, no. 376 and 1.61, no. 405 for types of form and decoration)

** Exhibited at the Exhibition of Oriental Art, Paris, 1925, no. 347.

6 A COSMETIC BOX of small circular shape, the blue glazed top decorated with scattered prunus blossom and leaf motifs in cream and orange, the base with an amber glaze within and without, 3 $\frac{1}{2}$ in. ; *T'ang Dynasty* 2

** Similar examples are in the Oppenheim, Alfred Clark and Victoria and Albert Museum Collections ; see *Chinese Ceramics in Private Collections*, fig. 73 ; *Apollo*, Sept., 1933, fig. 3 ; and Honey, *Ceramic Art of China*, pl. 22a.

7 A BLUE-GLAZED HOUND, standing on an open, oval pottery base, wearing a collar, the long tail touching the base and glazed orange, the body in blue with touches of cream, 6 $\frac{1}{2}$ in. ; *T'ang Dynasty*

** Another hound, in the S. D. Winkworth Collection, was exhibited at the Chinese Exhibition, London, 1935, Cat. no. 2369, illustrated p. 216.

8 A LION in deep amber, cream and green glazes, its head turned to one side and with mouth open in roaring attitude, leaning back on its legs as if about to spring, the high open base unglazed, 5 $\frac{1}{2}$ in. ; *T'ang Dynasty* (cf. *Hobson, Eumorfopoulos Cat.*, colour pl. 54, no. 308)

** Both this and the previous example are fine examples of T'ang animal modelling.

9 A RARE QUATREFOIL DISH, each lobe of scalloped leaf form, incised in the centre with a star flower-head in orange, blue and cream, surrounded by four prunus blossoms, the underside glazed dark blue and with four stem feet, within an orange border, 11in. ; *T'ang Dynasty*

10 AN EARLY VASE, the red porcellaneous stoneware body covered with a crackled "ying ch'ing" type of glaze, the baluster body moulded with a band of lotus meander on the shoulders above false gadroons, the neck fluted and with a collar below the "garlic"-shaped mouth with petal motifs, on a high pierced base similarly glazed, 10in. ; *T'ang or later*

** A smaller bottle in similar ware was exhibited at the Oriental Ceramic Society's Exhibition of Wares of the T'ang Dynasty, April/June, 1949.

11 A FINE T'ANG GLAZED DISH of large circular shape, the border glazed a deep blue and with everted rim, incised in the centre with six conjoined *ju-i* heads encircling a flower-head, on a blue medallion, the cream ground with alternate fruiting branches and cloud motifs in orange, green, cream and blue, the underside with an orange border, the remainder of the base unglazed and supported on three short feet, 11½in. ; *T'ang Dynasty*

** A dish with similar centre medallion in the Oppenheim Collection is illustrated by Hobson in *Chinese Ceramics in Private Collections*, p. 38, fig. 70.

12 ANOTHER GOOD T'ANG GLAZED DISH of large size, covered with a cream crackled glaze and decorated with eight barbed foliate medallions, outlined in blue, the interior carved with lotus-like flowers in green, yellow and white, the centre with a floral medallion in the same colours, having a blue cruciform and florette boss, supported on three legs, 11½in. ; *T'ang Dynasty*

** This type was seen in the Exhibition of Wares of the T'ang Dynasty held by the Oriental Ceramic Society, April/June, 1949.

13 A RARE T'ANG BIRD-HEADED EWER of Sassanian form, the pear-shaped orange glazed body with two cream glazed panels decorated in relief with an archer on horseback on one side and a phoenix among floral scrolls on the other, the orange loop handle joined to the neck which terminates in a phoenix head holding a pearl in its beak, the glaze not reaching the oval foot, 13½in. ; *T'ang Dynasty*

** A similar example in the Alexander Collection was sold in these Rooms, 1931.

A ewer of this form is depicted in one of the hands of the Kuan Yin with a thousand arms and a thousand eyes in a T'ang picture brought back by Sir Aurel Stein from Chinese Turkestan.

14 A TZ'U CHOU BOTTLE of squat globular form, with short flared neck rim, decorated with a bold scrolling design of lotus in light olive-brown, above a narrow border of petal motifs at the base, the neck with vertical stripes, on a cream ground, 6½in. ; *Ming*

15 A TZ'U CHOU SAUCER DISH painted in the centre in red with a bird amidst lotus and other flowers, within a yellow scalloped border on a grey-brown ground, the cream sides plain but for a narrow yellow border round the rim, 8½in. ; *Sung Dynasty (repaired)*

16 A VERY ATTRACTIVE TZ'U CHOU VASE with baluster body and cylindrical neck with flanged rim, finely decorated in dark brown on a cream ground with a bold design of flowering peonies, between a wreath of leaves on the neck and spiral fluting in brown on the foot, 13in. ; *Sung Dynasty*

** Two similar vases in the Alexander and Oppenheim Collections are illustrated in *Chinese Ceramics in Private Collections*, figs. 9 and 118 respectively. See also Honey, *Ceramic Art of China*, pl. 67A and Eumorfopoulos Cat., colour pl. 49, C.387.

[See ILLUSTRATION, PLATE I]

17 A HOMAN VASE, the lustrous black-glazed oviform body crudely decorated in reddish-brown with leaf sprays on the shoulders, wide mouth with small rim, 6 $\frac{3}{4}$ in. ; *Sung*

** Compare this with the larger jar in the Oppenheim Collection, *Chinese Ceramics in Private Collections*, pl. 6.

18 A TEA BOWL (*wan*) of conical shape, and massive construction, covered within and without with a thick and lustrous black glaze shot with slight reddish-brown markings, the glaze stopping in a regular coagulated line above the base on the exterior, metal-mounted rim, 5 $\frac{3}{4}$ in. ; *Chien* ; and another smaller and lighter Bowl, with more pronounced "hare's fur" markings, 5in. ; *Sung Dynasty* 2

** A similar bowl to the first in the David Collection is illustrated in colour, pl. 82 ; see also Eumorfopoulos Cat., colour pl. 65, B.213.

19 A "YING CH'ING" BOWL of small conical form, moulded in low relief in the interior with *feng huang* below a key-fret border, the centre with a small raised boss, plain exterior, covered within and without with a "shadowy blue" glaze, 6 $\frac{3}{4}$ in. ; *Sung Dynasty*

20 A "Y'ING CH'ING" INCISED BOWL with rounded sides and six-lobed rim, incised in the interior with a freely drawn design of a scrolling lotus plant, the exterior plain, covered with an attractive shadowy blue glaze, 8in. ; *Sung Dynasty*

** See *Chinese Ceramics in Private Collections*, p. 49, fig. 101 and Hobson, Eumorfopoulos Cat., vol. 2, pl. 7, B.24.

[See ILLUSTRATION, PLATE II]

21 A FINE LUNG CH'UAN CELADON COSMETIC BOX of circular shape, the cover attractively moulded in relief with a flowering chrysanthemum spray within triple bands, the lower part plain, covered within and without with a thick, smooth sea-green glaze, 4 $\frac{3}{4}$ in. ; *Sung Dynasty* 2

[See ILLUSTRATION, PLATE II]

22 A NORTHERN CELADON SAUCER DISH with shallow bowl and deep flared rim, the interior boldly carved with a flowering peony flower and leafy branches, the underside with sketchy leaf motifs in two zones, covered with a light olive-tinted green glaze, $7\frac{1}{4}$ in. ; *Sung Dynasty*

** A very similar dish is illustrated by Honey, *Ceramic Art of China*, pl. 37B ; see also Hobson, Eumorfopoulos Cat., colour pl. 51, B.182.

23 A LUNG CH'UAN BOWL of deep shape, the exterior moulded in low relief with lotus petals, the interior plain, covered with a " degraded " light celadon glaze, brown edge rim (*with piece missing*), $5\frac{1}{2}$ in. ; *Sung Dynasty*

24 A RARE CHÜN YAO BOX COVER of domed circular shape, with small button knob, covered with a thick mauve and plum-coloured glaze showing the ground colour of pale blue in small patches, the glaze coagulating in drops round the rim, the underside unglazed, $7\frac{1}{4}$ in. ; *Sung Dynasty*

25 A SUPERBLY COLOURED CHÜN YAO CONICAL BOWL with slightly contracted rim, the exterior with a large irregular " splash " of light plum-coloured tint on a pale lavender-blue ground, the " splash " continuing over into the interior in two leaf-shaped motifs with a smaller " splash " between them, $5\frac{3}{4}$ in. diam., $3\frac{1}{4}$ in. high ; *Sung Dynasty*

** See another example in the Alexander Collection, illustrated in *Chinese Ceramics in Private Collections*, colour pl. 2 ; and Eumorfopoulos Cat., colour pl. 22, B.78.

[See ILLUSTRATION, PLATE III]

26 AN ATTRACTIVE TING YAO SAUCER DISH carved in the shallow interior with a bold meander of flowering peonies, a leaf spray in the centre, the exterior with two bands of overlapping petal motifs, covered with an even creamy-white glaze, metal-mounted rim, $6\frac{1}{2}$ in. ; *Sung Dynasty*

27 A VERY IMPORTANT PAI TING ENGRAVED DISH, the shallow bowl with a circular medallion containing an archaic dragon, within a border of freely engraved lotus meander, the exterior plain, metal-mounted lobed rim, 8in. diam. ; *Sung Dynasty*

** Another of these fine bowls, in the H. B. Harris Bequest to the British Museum, is illustrated by William King in *Chinese Ceramics in Private Collections*, p. 125, fig. 222.

[See ILLUSTRATION, PLATE IV]

28 AN EXTREMELY FINE PAI TING CARVED DISH of similar shape to the preceding, the centre carved with a lotus flower by a masterly hand, within slight leaf sprays on the sides, the underside plain but for some " tear " marks on the creamy-white glaze, metal-mounted rim, $7\frac{1}{2}$ in. diam. ; *Sung Dynasty*

** Very closely allied to the celebrated dishes in the Alexander and Steiner Collections, sold in these Rooms, May, 1931 and May, 1948, respectively. The former is illustrated in *Chinese Ceramics in Private Collections*, pl. 14, fig. 26. Other similar dishes are in the Hague and the Schiller example in the City Art Gallery, Bristol.

[See ILLUSTRATION, PLATE IV]

IMPORTANT CHINESE BRONZES

29 A CHINESE BRONZE MIRROR of large size, the central boss surrounded by winged spirits, supernatural monsters and four small "nipples", within a border of semi-circle and square pattern (*pan yuan fang ko tai*), the rim with a band of sinuous meander and an outer band of scroll trellis, some green encrustation, $7\frac{1}{4}$ in. ; *Six Dynasties*

** The type, sometimes called T'ien Wang or "Heavenly Emperor" mirror from the characters in the "squares", is illustrated by Swallow, *Ancient Chinese Bronze Mirrors*, fig. 57 ; see also Yetts, Eumorphopoulos Cat., pl. 12, B.22.

30 A BRONZE TING COVER of circular shape with cylindrical hollow knop, bordered by a deep groove and a border of finely cast archaic scrolls, silvery-green patina in places with encrustation, $7\frac{1}{2}$ in. ; *perhaps Chou* (cf. Yetts, Eumorphopoulos pl. 39, A.52)

31 A BRONZE STAFF FINIAL, the curved top with smooth light green patina, surmounted by an elaborate phoenix head with open beak and receding lower mandible, $3\frac{1}{4}$ in. ; *perhaps Six Dynasties*

** A very similar example was in the Burnet Collection, sold in these Rooms, April, 1941 ; and yet another in the Eumorphopoulos Collection, Yetts, pl. 54, B.219

32 A BRONZE LEOPARD MASK hollow cast and finely modelled, engraved all over, almost black patination with slight traces of malachite encrustation, $3\frac{1}{2}$ in. ; *Han Dynasty*

** See *Ars Asiatica*, vol. 7, 1925, pl. 11, no. 92 for a somewhat similar example in the Siren Collection ; also Thorpe, *Apollo*, July, 1930, an article on "Animal Style", p. 25.

33 A BRONZE LADLE OF Wine Dipper (*shao*), the small pipe-shaped bowl with stag's head junction with the scrolled handle which widens out at the end and is modelled in relief with a formalised phoenix, green encrusted patination, $6\frac{1}{2}$ in. ; *Chou* ; and a miniature T'ang Mirror of quatrefoil form, with a silver-gilt plaque modelled with birds and branches in relief on one side, $1\frac{1}{4}$ in. ; *T'ang Dynasty* 2

** For first see Siren, *History of Early Chinese Art*, Prehistoric and Pre-Han Period, pl. 35.

34 A BRONZE "HILL" MIRROR (*shan ching*) decorated with four "T"-shaped motifs, these are evenly spaced and superimposed on a ground of "feather and curl" design with heart-shaped motifs between, smooth green patination with some encrustation, $3\frac{3}{4}$ in., *5/4th Century B.C.*

** This type of Huai Valley Mirror is illustrated by Yetts in *The Cull Chinese Bronzes*, pl. 24, no. 20 and Swallow, pl. 14.

35 ANOTHER MIRROR decorated with four lions' masks within feathery scroll-work, and surrounding a star-shaped medallion which contains the central boss and four characters, the whole enclosed by an intertwined beaded geometric border, 5½in. ; *Han Dynasty* ; and an early Ch'in Mirror with three formalised dragon motifs, on a ground of geometric fret, green patina, grooved rim, 4½in. 2

** The second exhibited at the Paris Exhibition of Archaic Chinese Bronzes, 1934.

For style of decoration of first see Freer Gallery of Art, *Oriental Studies*, No. 3, pl. 38, fig. 39, 38.

36 A GILT BRONZE FINIAL FIGURE of a Lokapala or Tomb Guardian, most spiritedly modelled with right arm raised and left with palm open, looking downwards, in short full tunic with long, billowing scarf, almost oval base, 4in. ; *T'ang Dynasty*

** A similar type of figure is illustrated in *Ars Asiatica*, vol. 7, 1925, pl. 26, no. 259. See also the Raphael example illustrated in the Berlin Exhibition Catalogue, no. 305.

37 A BRONZE HARNESS ORNAMENT in the form of a vigorously-depicted cock-fight, both birds with wings flapping, and the heads bent forward with intent, ferocious expressions, flat section, 5½in. diam. ; *Han Dynasty*

** Compare this ornament, which shows Scythian influence, with the example in the Rutherford Collection, Chinese Exhibition, 1935, no. 565. See also Thorpe, *Apollo*, July, 1930, p. 24 ; Yetts, *Chinese Bronzes*, (1925), pl. 9a ; and Koop, pl. 96A.

38 A BRONZE GIRDLE HOOK with small dragon head, the flat tapering band ornamented with interlaced strapwork inlaid in gilt bronze and enriched with turquoise, 7in. ; *Han Dynasty*

** For turquoise inlay, see Laufer, *Notes on Turquoise in the East*, Chicago, 1913.

39 ANOTHER GIRDLE HOOK, bevelled and with small animal head, inlaid with formalised *t'ao t'ieh* masks in gold and turquoise, 9½in. ; *Han Dynasty*

** Yetts illustrates similar belt hooks in the *Catalogue of the Eumorfopoulos Collection*, vol. 2, colour pl. 39, B.79.

40 A BRONZE FINIAL, perhaps for a linch-pin, in the form of a boldly cast animal head, with pricked ears, open mouth with bared fangs and baleful-looking eyes, a rectangular perforation behind and below each ear, green patination, 2¼in. ; *Han or earlier*

** A complete linch-pin with similar finial is seen in the Eumorfopoulos Catalogue, vol. 1, pl. 64, A.116.

41 A PIERCED BRONZE PLAQUE of a man riding a camel, amusingly seated between the two "humps", belabouring the hind-quarters of the animal with a whip, a rope from the muzzle of the camel comes down to form the base, 2¼in. ; *Minusinsk*

** A very similar plaque, without the rope motif, is illustrated in the Baron von der Heydt catalogue, (1936), p. 42, no. 44.

42 A FINE BRONZE DAGGER showing Scythic influence, the slightly curved blade with a triple grooved rib down the centre, the handle, which is also curved is decorated with alternate vertical bands of "seeded" ornament and ribbon zig-zag, surmounted by an amusing winged animal pommel and a perforated and ribbed loop for suspension, 11 $\frac{1}{4}$ in. ; *Minusinsk, Karasuk period*

** A dagger with a very similar handle is illustrated in the Baron von der Heydt Catalogue, fig. 87, p. 59.

See also an interesting and authoritative paper on *The Art of the Northern Nomads*, by Minns, British Academy, 1942, (vol. 28), pl. 9; and Anderson, *Hunting Magic*, pl. 5, fig. 1.

43 A PAIR OF GILT BRONZE PLAQUES also in Scythian style, probably from a suit of leathern armour, of rectangular shape and in gilt bronze with some green encrustation, each finely pierced with a buffalo, the head lowered as if about to charge, within double rope-twisted borders, each with two loops at the back and one with a small hook on one side, 2 $\frac{3}{4}$ in. ; *Ordos* 2

** A very similar plaque is illustrated in colours by Yetts in the Catalogue of the Eumorfopoulos Collection, vol. II, pl. 51, B.194; see also Baron van der Heydt Catalogue, p. 26, no. 19; Anderson, *Hunting Magic*, pl. 24, fig. 5 and Rostovtzeff, *Animal Style*, pl. 27.

44 A PIERCED BRONZE PLAQUE of Scythian type, boldly perforated with a design of a tiger devouring an ibex, the head and horns of two other ibex shown along the base, black patina, two loops on the reverse, 2 $\frac{3}{4}$ in. ; *Ordos*

** Another plaque in the Siren Collection is illustrated in *Ars Asiatica*, (vol. VII), pl. 10, no. 86; see also Baron von der Heydt Cat., p. 38, no. 37.

45 A FINE BRONZE PIERCED PLAQUE of a crouching tiger, with long curled tail and scrolling motifs on the body, modelled with two ibex heads on the back, another between the paws and another below the tiger's neck, some green encrustation and two loops on the reverse, 3 $\frac{1}{4}$ in. ; *Ordos*

** Minns in *The Art of the Northern Nomads* illustrates a similar plaque, pl. XXII, and also discusses dating of Ordos bronzes. See also Baron von der Heydt Catalogue, (1936), p. 38, no. 34.

46 A BRONZE FUNERARY WEIGHT (*Ya hsiu*) in gilt bronze, of circular shape, in the form of two fighting bears, the eyes of the uppermost animal hollow for inlay, 2 $\frac{1}{2}$ in. ; *Han Dynasty*; and a curved, hollow Finial in the form of a monster head, the back with fur markings, ending in three sharp points, 2 $\frac{1}{4}$ in. high

** For first see Siren, *History of Early Chinese Art*, pl. 32B and also *Ars Asiatica*, pl. XXI, no. 222.

47 A T'ANG BRONZE MIRROR of *p'ing t'o* class and square shape, with plain wide rim, the slightly sunken centre inlaid in bronze and gold with four kylin round the central boss, the spandrels with formal foliage divided by birds, malachite encrustation, 5in. ; *T'ang Dynasty* (cf. *Eumorfopoulos Cat.*, vol. 2, pl. 28, B.56).

** Exhibited at the Paris Exhibition of Archaic Chinese Bronzes, 1934, no. 147.

48 ANOTHER BRONZE MIRROR of circular shape, and well-known so-called "TLV" pattern, the boss enclosed by a grooved square and four nipples on a ground of birds and animals, within a double dentate border, dark green patina, $4\frac{1}{2}$ in.; *Han Dynasty*; and a T'ang miniature Mirror of hexafoil form, superimposed with a gilt leaf decorated with monkeys, birds and foliage, $2\frac{1}{4}$ in.; *T'ang Dynasty* 2

** Both types of mirror are seen in the *Catalogue of the Eumorfopoulos Collection*, vol. II, pl. 11, B.17 and colour pl. 27, B.51.

49 A SMALL BRONZE BELT HOOK in the form of a boy wearing short tunic with chequered design, holding a long pole in front of him, malachite encrustation, $2\frac{3}{4}$ in.; *Han Dynasty*

** Other girdle hooks with human figures are illustrated in *Ars Asiatica*, VII, pl. 16; Siren, *History of Early Chinese Art*, pl. 13c and Eumorfopoulos Cat., pl. 44, B.127.

50 A GILT BRONZE GIRDLE HOOK spiritedly cast in the form of an ogre mask, the eyes hollow for inlay, surmounted by a grooved and tapering stem with duck-like finial, 4in.; *Han Dynasty*

** Cf. a very similar example illustrated by Yetts, Eumorfopoulos Catalogue, pl. 46, B.145 and 146; and *Ars Asiatica*, pl. 9, no. 173.

51 A BOLDLY MODELLED SLEEVE WEIGHT (*Ya hsin*) formed of three chimaeras, with sinuous scrolling bodies, in procession round a pyramid surmounted by a flammiform object, on circular base, $2\frac{3}{4}$ in.; *Han Dynasty*

** Exhibited at the Paris Exhibition of Archaic Chinese Bronzes, 1934, no. 149.

A pair of sleeve weights of the same type were exhibited by the Government of Chosen (Korea) at the Chinese Exhibition, London, 1935, no. 421; see also Siren, *History*, pl. 117, figs. C and D.

52 A SMALL BRONZE GIRDLE HOOK of almost praying-mantis (*t'ang lang*) type, the back with cicada-like incision, the neck terminating in a beaked head, soft green patination, $4\frac{1}{2}$ in.; *Han*; and another, smaller, in the form of a bird with wings displayed, $3\frac{1}{4}$ in.; *Han Dynasty* (type of first cf. *Eumorfopoulos Cat.*, pl. 45, B.136 and 137) 2

53 A WELL-CAST BRONZE LAMP (*T'eng*) in the form of a recumbent ram, the back hinged, and with a pricket candlestick and guard, the body incised with an interlaced design of hatching, foliate scrolls and chevron ornament, the ram's head cast with great character, $5\frac{1}{4}$ in.; *Six Dynasties*

** Another example in the Burnet Collection was sold in these Rooms, April, 1941; see also Chinese Exhibition Cat., no. 572; Siren, *History*, pl. 33 and Royal Ontario Museum Guide, p. 11.

54 AN ARCHAIC BRONZE HANDLE for a spear head, the base of the handle with a band of ogre masks, below "arrow-head" grooving and a *ju-i*-shaped terminal, much encrustation, fitted with a stone spear head, *length of bronze* $4\frac{1}{2}$ in.; *Shang*; and an early, thin bronze Mirror, with a band of conventionalised and interlaced dragon motifs, grooved rim, $5\frac{3}{8}$ in.; *Ch'in* 2

** Compare the first with the Oscar Raphael example, exhibited at the Chinese Exhibition, illustrated catalogue, no. 173; for second, see Swallow, *Ancient Chinese Bronze Mirrors*, figs. 43 and 532.

55 A GOOD BRONZE WINE VESSEL (*Ku*), of beaker shape, the trumpet neck decorated with four stiff leaves of thunder fret and scrolls in relief, above a band of cicada motifs; the bulb and conical foot with stylised dragon motifs in relief on a ground of fret, the top of the foot also with cicada motifs, green and reddish-brown patination, $10\frac{3}{4}$ in., *pictogram of a man with four-clawed hands inside the foot*; *Shang-Yin Dynasty*

** Another somewhat similar *Ku* was sold in the Burnet Collection, Sotheby's April, 1941, and yet another is in the Freer Gallery of Art (Washington), Cat., pl. 10. See also the examples illustrated by Yetts in the Catalogues of the Cull and Eumorfopoulos Collections, pl. 8 and vol. 1, pl. 32 respectively. Compare this pictogram with the last character in a long inscription illustrated in the Eumorfopoulos Cat., vol. 1, p. 15, fig. 10, where the hands are three-clawed and turned inwards towards the body.

56 A BRONZE MIRROR, the central boss surrounded by four supernatural monsters divided by four small nipples and enclosed by two borders of dentate ornament, black patina with green encrustation, $4\frac{1}{2}$ in.; *Han Dynasty*; and an attractive Fragment of gilt bronze filigree, on gilt foil, with elaborate interlaced floral and tracery designs, probably used to decorate a mirror stand; *T'ang Dynasty* 2

** Swallow illustrates a mirror similar to the first which has the *Ssu Ling*, spiritually endowed creatures of happy portent, fig. 51. For second, see similar pieces of filigree in the Eumorfopoulos Collection Catalogue, Yetts, pl. 61, B.261.

57 ANOTHER BRONZE MIRROR with the *Ssu Ling* divided by four nipples and with a narrow band of eight nipples round the centre boss, the outer rim with eight compartments of formalised dragon motifs, silvery-black patina with some malachite encrustation, $5\frac{1}{2}$ in.; *Han Dynasty*; and an early Mirror with three stylised dragons on a geometric and stippled ground, $6\frac{1}{4}$ in.; *Ch'in* (cf. Swallow, no. 530) 2

58 A FINE BRONZE MIRROR of "Seven Animals" type, the central boss surrounded by nine small nipples alternating with trefoil motifs, a band of interlaced scrollwork and a wider band with the so-called Four Supernatural and Three Auspicious Animals (*ssu ling san ju*), divided by nipples enclosed within scalloped circles, the rim with a narrow saw-tooth and scrolling meander, silvery patina with some malachite encrustation, $7\frac{1}{2}$ in.; *Han Dynasty*

** Cf. the example illustrated by Yetts in *The Cull Chinese Bronzes*, no. 29, pl. 32.

59 A SMALL BRONZE GIRDLE HOOK in the form of a bird, with wings displayed, decorated with gold and silver inlay, $2\frac{1}{2}$ in.; and a larger Belt Hook of more usual bevelled form, inlaid with an intertwined scaly dragon in gilt, $6\frac{1}{2}$ in.; *Han Dynasty*

** For type of first see Yetts, Eumorfopoulos Cat., pl. 45, B.138 and 139, and for second Visser, *Asiatic Art*, p. 167, pl. 43.

60 A LONG BRONZE GIRDLE HOOK of slender curved form, with tiger-like head at the top and gilt animal head at the base, inlaid with turquoise, $8\frac{1}{2}$ in.; and another double-headed gilt bronze Belt Hook, inset with three pale green translucent jade plaques, probably replacing original turquoise, $6\frac{1}{2}$ in.; *Han Dynasty* (for first cf. *Eumorfopoulos Cat.*, pl. 41, B.89) 2

61 A TIGER TALLY of flattened half-section, couchant, in gilt bronze, with inscriptions in archaic characters, inlaid on the back and side, $2\frac{1}{2}$ in.; *Han*; and a gilt bronze Dragon, depicted in sinuous coils, pierced and with scaly body, 3in.; *T'ang* 2

** The first exhibited at the Paris Exhibition of Oriental Art, 1925, no. 338. See the complete tally in the Eumorfopoulos Collection Cat., pl. 65, B.284.

62 A FINELY CAST BRONZE DRAGON, the turned back head with out-thrust curling tongue, notched crest and bulbous eyes, long scrolling tail, decorated with scales and feathers, green and red patination, $4\frac{1}{2}$ in.; *period of the Warring States or earlier*

** Exhibited at the Exhibition of Archaic Chinese Bronzes, Paris, 1934, no. 148.

A similar dragon in the Cologne Museum, exhibited at the Berlin Exhibition, 1929, is illustrated in the Catalogue, no. 62, p. 53.

63 A BRONZE FIGURE OF AN ANIMAL, the ram's-type head with long curling horns, in recumbent attitude, the head resting on the near hind leg, the body with ridged spine, green patina, $2\frac{1}{2}$ in.; and another of a recumbent Ox, reddish-brown patina, $2\frac{1}{2}$ in., probably both for use as funerary sleeve weights; *Six Dynasties or T'ang* 2

64 A RARE SMALL INLAID BRONZE BELL of flattened clapperless type, the top surmounted by a pierced and wire-inlaid sinuous dragon, the bell pierced and inlaid in silver and gilt bronze with ogre masks, stiff leaves, scrolls and *ju-i* motifs, in zones, $3\frac{1}{4}$ in.; *Han Dynasty*

65 A BRONZE GIRDLE HOOK of plain tapered form with usual animal head finial, inlaid in silver with conventionalised dragon motifs, $5\frac{1}{4}$ in.; *Han Dynasty*; and a Mussel Shell, the exterior with an applied filigree design of birds perched in scrolling flowering branches, $2\frac{3}{4}$ in.; *T'ang Dynasty* (for first cf. *Eumorfopoulos Cat.*, pl. 43, B.115) 2

** A similar shell, in the Minkenhof Collection, is illustrated by Visser, in *Asiatic Art*, pl. 40, no. 50.

66 ANOTHER GIRDLE HOOK of small size and in the form of a reptile, the eyes and spine with hollows for inlay, $2\frac{3}{4}$ in.; an attractive and amusing small gilt bronze Figure of a Kylin, $1\frac{1}{2}$ in.; a small bronze Figure of a Phoenix, 2in.; and a small bronze human Mask, with perforated eyes and mouth, $1\frac{1}{4}$ in.; *Han and later* 4

67 A SPIRITED GILT BRONZE PLAQUE of upright rectangular form, vigorously cast with two tigers, each devouring a horse, in high relief, within a double rope-twisted border, a small perforation at the top and three loops on the reverse, $4\frac{3}{4}$ in.; *Ordos*

** Another plaque in similar technique, in the British Museum, is illustrated by Minns in *The Art of the Northern Nomads*, pl. 19, fig. 6.

68 A FINE GILT BRONZE PIERCED FINIAL of circular form, boldly cast with three coiling dragons head-to-tail, the hollow and corroded underside with three loops, malachite encrustation, $2\frac{3}{4}$ in. ; and a bird-headed Girdle Hook with gold and silver inlay, $2\frac{3}{4}$ in. ; *Han Dynasty* (for last cf. *Eumorfopoulos Cat.*, pl. 42, B.108)

** For first, which may be a sword fitting, see *Ars Asiatica* (1925), pl. 8, no. 83.

69 A BRONZE FUNERARY SLEEVE WEIGHT in the form of an animal, in recumbent attitude, with rather seal-like appearance, $3\frac{1}{4}$ in. ; *Six Dynasties or T'ang* ; a bronze Figure of Buddha, with Siamese-type curly hair and *ushnisha*, on circular base fitted into conical stem, $4\frac{1}{4}$ in. ; *uncertain attribution* ; and a bronze funerary Figure of a kneeling Boy, holding a torch-like tube, rectangular base with bracket feet, $4\frac{3}{4}$ in. 3

** For style of last see White, *Tombs of Old Lo-Yang*, pl. 83, no. 206.

70 A GILT BRONZE HORSE attractively cast, standing, with long flowing tail and hog-mane, the saddle with stirrups and saddle-cloth, the harness decorated with bell-like objects, $3\frac{1}{4}$ in. ; *T'ang*

71 AN INTERESTING BRONZE GIRDLE HOOK with an ogre-headed animal holding a fish to its mouth, the ogre with winged and horned head, with typical animal-headed terminal, decorated with silver inlay and gilding, the eyes left hollow, probably at one time with turquoise inlay, the back with an archaic inscription, 5 in. ; *Han Dynasty*

** A similar example from the Musée du Louvre was exhibited at the Chinese Exhibition, London, 1935, see Catalogue no. 532.

72 A BRONZE POLE FINIAL (*chang tui*) of short cylindrical form, with horizontal groove round the centre, inlaid with a formal scrolling design, $1\frac{3}{4}$ in. ; two cylindrical Tubes, with covers, and each with a small loop at one side, decorated in relief with two figures hunting in a chariot, amidst animals on one and a figure in chequered robe amidst animals and birds on the other, 4 in. and $3\frac{3}{4}$ in. ; and a bronze Pin, perhaps for a chariot, with coiled dragon finial, $5\frac{1}{8}$ in. ; *Han and later* 4

** The second and third mentioned exhibited at the Archaic Chinese Bronze Exhibition, Paris, 1934, no. 145.

For types of first see Bishop White, *Tombs of Old Lo-Yang*, pl. 6, 012 ab, and last *Ars Asiatica* (1925), pl. 13, no. 134.

73 A SMALL BRONZE ANIMAL of buffalo type, standing, with short tail and hollow body decorated with archaic scrolls, $3\frac{1}{4}$ in. ; *Chou Dynasty* ; and a pair of gilt bronze Hinges, in the form of butterflies, the antennae resting on top of the wings which are engraved, $3\frac{1}{8}$ in. ; ? *T'ang* 3

** The first exhibited at the Exhibition of Archaic Chinese Bronzes, Paris, 1934, no. 154.

The second exhibited at the Paris Exhibition of Oriental Art, 1925, no. 339.

74 A PAIR OF FINE BRONZE POLE MOUNTS OR HANDLES of almost rectangular form with the underpart continuing in the shape of a slender bird's neck and head, decorated all over in silver inlay with geometric motifs and scrolls on a green patinated ground, $7\frac{1}{2}$ in.; *Han Dynasty* 2

** Exhibited at the Paris Exhibition of Archaic Chinese Bronzes, 1934, no. 159.

Bishop White in *Tombs of Old Lo-Yang* illustrates the form, pl. 23, fig. 051; see also Chinese Exhibition Catalogue, no. 382, and Anderson, *The Goldsmith in Ancient China*, pl. 15, no. 2, where it is described as a "polemounting for the carrying pole of a sedan chair or some similar purpose".

[See ILLUSTRATION, PLATE V]

75 A STRONGLY MODELLED BRONZE APPLIQUE of half section, in the form of a cock's head, the beak and eye perforated, another perforation below the comb, the neck with "C"-scrolls and a collar of interlaced strapwork, encrusted green patina, 7 in. high, 8 in. wide; *period of the Warring States*

** Exhibited at the Chinese Exhibition, London, 1935, and illustrated in the Catalogue, no. 122.

[See ILLUSTRATION, PLATE V]

76 AN INLAID BRONZE TUBE COUPLER of fine quality, the upper part with a grooved band round the base which is slotted for the head of the tiger, which is applied in relief to the lower part, to fit into and lock, decorated all over in silver inlay with geometric conjoined "S"-scrolls and whorl motifs, between line borders, dark brown patina, $7\frac{1}{2}$ in.; *Han Dynasty*

** Exhibited at the Paris Exhibition of Archaic Chinese Bronzes, 1934, no. 158.

Similar couplers, which combine mechanical ingenuity and artistic merit, are illustrated and described at length by Bishop White, *op. cit.*, pp. 38, 39, and pls. 16 and 17. These objects were often found in the "horse pits", which were conveniently situated at the mouth of the grave, whence the chariots and horses were buried after conveying the coffin and tomb objects to the grave. See also Anderson, *The Goldsmith in Ancient China*, pl. 12, no. 1.

[See ILLUSTRATION, PLATE VI]

77 A PAIR OF INTERESTING GILT BRONZE RINGS from door handles, engraved on the exterior with a scrolling lotus design, the interiors plain, the narrow tops with inscriptions, $3\frac{1}{2}$ in. diam.; *Southern Ch'i Dynasty*; rare 2

** The inscriptions, both of which are the same, roughly translated read: "One of the two rings for the door of the palace, made on the 24th day of the fifth month of the second year of the Yung-yuan period". (July 6th, 500 A.D.).

78 A SUPERBLY CAST BRONZE PLAQUE AND RING HANDLE, the "plate" of rectangular shape, finely chiselled all over with entwined scrolls, dragon heads at the corners, the ring pendant from a triple-grooved loop, the reverse of the plaque with a stout bronze bar for embedding in the beam, $5\frac{1}{2}$ in. wide, $4\frac{1}{2}$ in. high; *Chou Dynasty*

** Compare this with the mask ring handle in the Raphael Collection, from the "Tomb of the Lacquered Beams", mentioned by Soame Jernys in *Trans. O.C.S.*, vol. 17, 1939/40, p. 11. See also White, *Tombs of Old Lo-Yang*, pl. 40.

79 A FINE BRONZE COMBAT GROUP of a tiger and wild boar, of perforated circular form, perhaps a finial or funerary sleeve-weight, the tiger with inlaid gilt bronze markings, most spiritedly and boldly modelled, green and black patination, $3\frac{3}{8}$ in.; *Han Dynasty*

** Exhibited at the Paris Exhibition of Archaic Chinese Bronzes, 1934, no. 148.

80 A BRONZE SCABBARD MOUNT, bevelled and inlaid with geometric and scrolling designs, red and green patination, $4\frac{1}{8}$ in.; *Han or earlier*

** Exhibited at the Paris Exhibition of Chinese Bronzes, 1934, no. 151.

White illustrates a variety of these inlaid designs on pls. 4, 6, 7 and 9 in the work cited above.

81 AN INTERESTING BRONZE BIRD FINIAL, the elongated arched neck and flattened tail much corroded, the centre with a nesting bird decorated with gilt inlay, the short cylindrical socket below with a band of gilt inlaid key-fret on a green patinated ground, $10\frac{1}{2}$ in. long; *pre-Han*

** See the interesting article on "The Goldsmith in Ancient China", by Andersson (*Stockholm Museum*, 1935), pl. 21.

82 A STONE CARVING with a rabbit in crouching attitude, the ears laid across the back, surmounting an almost cylindrical lotus carved base, grey-black tint, $5\frac{1}{2}$ in.; *T'ang/Sung*

83 AN EARLY JADE LIBATION CUP of cylindrical shape, supported on three animal feet, lion, tiger and elephant respectively, the right-angle handle with a bifid-tailed dragon coiled round it, the body with *kuei* dragons in relief on a rice-pattern ground, between key-fret borders, the base with flower scrolls, brownish-white tint, $3\frac{1}{4}$ in.; *Sung Dynasty*

** Exhibited at the Chinese Exhibition, London, 1935, Catalogue no. 681, and illustrated in the Catalogue.

[See ILLUSTRATION, PLATE VI]

84 AN ATTRACTIVE SILVER TOILET BOX AND COVER of hexafoil shape, finely decorated on the base and cover with a floral medallion in the centre, within borders of birds and floral scrolls, the sides with borders of animals, birds and flowers, on a granulated ground, 3in.; *T'ang Dynasty*

** Exhibited at the International Exhibition of Chinese Art, London, 1935, Catalogue no. 773. See also the Catalogue of the Exhibition of Gold and Silver in Early Chinese Art (*Burchard, Jermyn Street*), Nov./Dec. 1938.

[See ILLUSTRATION, PLATE VI]

85 A FINE GILT BRONZE WINE CUP of small size, from a miniature set of tomb vessels (*ming ch'i*), the bowl with horizontal groove just below the slightly everted lip, finely engraved in three zones with birds in flight and perched amidst scrolling, flowering plants, above a short "canopy" engraved with dentate ornament, supported on a spherical-knopped stem and conical foot, the latter engraved with floral meander on a granulated ground matching the body, $2\frac{1}{8}$ in. high; *T'ang Dynasty*

** A similar cup in the Eumorfopoulos Collection (Yetts Catalogue, vol. II, pl. 70) was exhibited at the Chinese Exhibition, 1935, and illustrated in the Catalogue, no. 778. See also *Chinese Art* by Leigh Ashton and Basil Gray, pl. 46 (B).

[See ILLUSTRATION, PLATE VI]

86 A BRONZE LIBATION VESSEL (*Chüeh*) with short and plain lip spout flanked by a pair of canopied finials, the body with a narrow band of small fret with small studs in relief, dragon head to the loop handle, supported on three pointed legs, silvery-green and brown patina with red and malachite encrustation, *8in.*; *Chou Dynasty*

** The type, with a wider band of fret round the body, is seen in the Eumorfopoulos Catalogue, colour pl. 30, A.38; see also Pelliot, *Loo Catalogue* (1924), pl. 17 B.

87 AN EARLY BRONZE FIGURE of a quadruped, standing, with short tail and large slightly concave ears, the mouth partly open, decorated all over with whorl motifs, fret and a band of rope-twisted ornament round the centre of the body, scale ornament below the eyes, light green patina with some red markings, $7\frac{1}{2}$ *in.*; *period of the Spring and Autumn Annals*

** Exhibited at the Exhibition of Archaic Chinese Bronzes, Paris, 1934, no. 153.

Ceremonial vessels made in the shape of this animal are usually called *hsi tsun*; a similar example in the Freer Gallery of Art, Washington, is illustrated in their Catalogue (1946), pl. 32, and another was exhibited at the Chinese Exhibition, 1935, no. 136.

88 AN ATTRACTIVE BRONZE MIRROR of octafoil shape, the central boss flanked by two birds, with wings displayed, each holding a leaf scroll in its beak which supports a pearl above, a flowering lotus spray below, the border with alternate flower sprigs and insects, silver patina, $7\frac{1}{2}$ *in.*; *T'ang Dynasty*

** Swallow, in *Ancient Chinese Bronze Mirrors*, illustrates the type, no. 549 and 64.

[See ILLUSTRATION, PLATE VII]

89 A MAGNIFICENT EARLY BRONZE VESSEL (*Kuei*) finely decorated round the lower part of the body with a band of pronounced nipples regularly spaced in a cagework of diamond-shaped trellis filled in with fret, below a narrower border of formalised dragons on small thunder fret, interspersed with three horned ogre masks, the hollow spreading foot with a band of *t'ao t'ieh* masks with three vertical ribs, traces of a pictogram in the interior, golden-brown and green patination with much encrustation, $9\frac{1}{2}$ *in. diam.*, $7\frac{1}{2}$ *in. high*; *Shang-Yin*

** Karlgren illustrates a similar Kuei, in the Kunstindustri-museum, Copenhagen, in *New Studies on Chinese Bronzes* (Stockholm, 1937), pl. 42, no. 454; see also the same authority, *Yin and Chou in Chinese Bronzes*, pl. 31, A.300 and Visser, *Asiatic Art*, pl. 11, no. 12, for an example in a Dutch private collection.

[See ILLUSTRATION, PLATE VII]

90 A FINE BRONZE FIGURE OF AN ANIMAL of ox type, standing, the head turned to one side with mouth open and horns laid back across the top of the head, the tail curled round the near hind quarters, scroll markings on the body continuing from the legs in relief and incised markings all over the body, hollow interior, red and grey-green patina, $10\frac{1}{2}$ *in. long*, $5\frac{1}{2}$ *in. high*; *Chou Dynasty*

** Exhibited at the Exhibition of Archaic Chinese Bronzes, Paris, 1934, no. 152.

See Visser, *Asiatic Art*, pl. 17, no. 22, for a similar animal in the Stoclet Collection, Brussels; also Pelliot, *Loo Catalogue* (1924), pl. 19; *Les Animaux dans l'art Chinois*, pl. 1, and Yamanaka, *Ancient Chinese Bronzes Exhibition Catalogue*, 1925, pl. 11, no. 28.

91 AN INTERESTING INLAID BRONZE TING of deep rectangular shape, the everted rim with two upright loop handles and a narrow border of key fret inlaid in silver, the body decorated in relief and silver inlay with formalised *t'ao t'ieh* masks on a ground of small fret, divided by slender lugs inlaid with "C"-scrolls, supported on four curved and dragon-headed legs decorated with gold and silver inlay, green encrusted patination, 5in. wide, 6 $\frac{3}{4}$ in. high; *pre-Han*

** For the "Goldsmith in Ancient China", see Andersson, *Yin and Chou Researches* (Stockholm, 1935), pl. 12 and Visser, *op. cit.*, pl. 15, which shows the continuation in style of leg.

92 AN ATTRACTIVE BRONZE TING AND COVER of squat globular shape, supported on three short feet which are a continuation of the body, in pottery style, the body and cover each with two zones of florettes divided by narrow, horizontal bands of interlaced dragon scrolls, the body with two *t'ao t'ieh* masks in relief, the cover with three recumbent animals in relief and in the centre an engraved hexafoil star in a circular medallion of whorl motifs, 7in. diam., 4 $\frac{3}{8}$ in. high; *period of the Warring States* 2

** A similar type of ting was sold in these Rooms in the Walter May Collection, January, 1945. See also Bishop White, *Tombs of Old Lo-Yang*, pl. 102.

[See ILLUSTRATION, PLATE VIII]

93 A RARE EARLY BRONZE WINE VESSEL (*Kuang*) of heart shape, the wide spout with a covering of superbly chiselled and pierced interlaced dragons, a small loop handle at the other end, the body with a wide band in the upper part of inter-twined "S"-scrolls on a ground of thunder fret, the lower part plain, between rope-twisted borders in relief, a narrow band of fret just below the rim, 10in.; *period of the Warring States*

** Exhibited at the Oriental Art Exhibition, Paris, 1925, no. 336.

* Exhibited at the Exhibition of Archaic Chinese Bronzes, Paris, 1934, no. 144.

[See ILLUSTRATION, PLATE VIII]

94 AN IMPORTANT PERSIAN BRONZE DECAGONAL EWER (*astāba*) inlaid with silver, the body with four zones of ornament, one on the shoulders of *naskh* script between two bands of Persian hunters with bows and arrows and one with a saddled horse, a wider band round the lower part with figures of Christian saints within arcaded panels, the flared decagonal neck with zones of figures, script and floral meander, the hinged cover inlaid with interlaced strapwork on the underside, the octagonal bevelled loop handle with traces of silver inlay, the scroll spout with dragon head, perhaps a replacement, 15 $\frac{1}{2}$ in. high, 13th Century

** Illustrated in *Les Arts*, 1903.

* Exhibited at the Exhibition of Musulman Art, Paris, 1903, illustrated catalogue, pl. 15.

Exhibited at the Exhibition of Musulman Art, The Hague, 1927, no. 98.

The technique is seen on a basin, exhibited at the Persian Exhibition, 1931, catalogue no. 233c, which was found at Hamadan in 1908 and inscribed "The work of Ali b. Hamūd of Mosul. Made for Amīr Atmish Sa'd 'ī'. The basin is illustrated by Arthur Upham Pope in *A Survey of Persian Art*, no. 1341.

[See ILLUSTRATION, PLATE IX]

95 A VERY ATTRACTIVE SILVER DISH with sunken centre and everted and folded rim, the whole with a granulated or stippled ground, decorated in the centre within a circular medallion of a peacock in its glory, perched in a flowering branch with smaller birds, within a wide border of four *feng huang* and numerous smaller birds in flight and perched on the branches of the lotus meander, the rim with a narrower border of similar decoration, the plumage of all the birds enriched with gilding, the underside plain and supported on three short pointed feet, $9\frac{1}{2}$ in.; *T'ang Dynasty*

** Exhibited at the International Exhibition of Chinese Art, London, 1935-36, no. 764.

[See ILLUSTRATION, PLATE X]

The Property of a Lady

IMPORTANT CHINESE BRONZES

96 AN EARLY CHINESE BRONZE LI, massively constructed and with tri-lobed body finely decorated with *t'ao t'ieh* fret, the short cylindrical neck with a narrow band of formalised archaic scrolls, below an everted lip with double loop handles, supported on three short pointed legs, green patination silvery in parts and with malachite encrustation, $10\frac{1}{2}$ in. high, $6\frac{1}{2}$ in. diam.; *Shang*

** Karlgren illustrates a very similar cauldron in *New Studies on Chinese Bronzes* (Stockholm, 1937), pl. 35, no. 181. Another in the Eumorfopoulos Collection, which has the addition of flanges, is illustrated by Yetts in the Catalogue, colour pl. 2, A.3, and also by Koop, *Early Chinese Bronzes*, colour pl. 1.

[See ILLUSTRATION, PLATE XI]

97 A PAIR OF ELEGANT BRONZE WINE BEAKERS (*Ku*) of slender proportions, the trumpet necks with four stiff leaves of thunder fret, the ribs of which are formed by notched flanges that protrude under the everted rims, the bulbs and hollow conical feet with the flanges continued and *t'ao t'ieh* masks in relief on a thunder-fret ground, the usual cruciform perforations between the bulb and the foot with "plugs", silvery-green patina in places but with much red and malachite encrustation, $12\frac{1}{2}$ in.; inside the base a pictogram of two confronted "C"-scrolls above an arrow head; *First Phase*

** The type, without the continuation of the flange on the neck, is illustrated by Karlgren in *Yin and Chou in Chinese Bronzes*, pl. 19, A.124. See also Yetts, *Eumorfopoulos Catalogue*, colour pl. 32, A.41.

[See ILLUSTRATION, PLATE XII]

98 A SUPERB EARLY BRONZE CIRCULAR TING with two loop handles, supported on three tubular legs engraved with pendant stiff leaves from a fret border, the body boldly decorated in high relief with *t'ao t'ieh* masks on a ground of thunder fret with black inlay, six notched lugs regularly spaced round the body, light green patina with much encrustation, $9\frac{1}{4}$ in. high, $7\frac{3}{4}$ in. wide; *Shang Yin Dynasty*

** A similar example is in the Macleod Collection at Boston and yet another, which came from An-Yang, was sold in these Rooms in the Burnet Collection, April, 1941. See also Karlgren, *New Studies on Chinese Bronzes*, pl. II, no. 53, and Chinese Exhibition Catalogue, 1935, no. 183.

Plenderleith, in *Trans. O.C.S.*, vol. 16 and vol. 17, p. 11, states that the black powdery inlays in Shang bronzes have proved to be mostly residues of carbon with some silica and phosphorus, perhaps some primitive form of lacquer.

[See ILLUSTRATION, PLATE XI]

99 A RARE PAIR OF BRONZE LIBATION CUPS (*Chueh*), with protruding lip spouts decorated on the underside with a leaf-shaped motif of thunder-fret, flanked by a pair of canopied finials, the body with a band of ogre (*t'ao t'ieh*) masks on a ground of small fret, below a band of upright stiff leaf motifs, the body divided by three notched lugs and a loop handle with dragon head, showing traces of a pictogram underneath, supported on three tapering pointed legs, fine light green patina with some encrustation, $7\frac{3}{4}$ in. high; *Shang (First Phase)* 2

** H. F. E. Visser illustrates a very similar *Chueh* from the S. H. Minkenhof Collection, in *Asiatic Art*, pls. 9 and 10, no. 10. See also Koop, *op. cit.*, pl. 17.

[See ILLUSTRATION, PLATE XII]

100 A MAGNIFICENT LARGE BRONZE CHIA, the circular globular body with slightly contracted neck and everted rim surmounted by two canopied finials decorated with dentate motifs and fret, the body with bold *t'ao t'ieh* masks on a ground of thunder-fret divided by five regularly spaced notched lugs and a loop handle with biting dragon head, supported on three triangular pointed legs, almost black patina with green encrustation, $14\frac{1}{2}$ in. high, $8\frac{1}{4}$ in. diam.; inside the base a pictogram of a Geneva-like Cross above a primitive figure of a man; *Chou Dynasty*

** See Karlgren, *New Studies in Chinese Bronzes*, pl. XXVI, no. 1206, also Visser, *op. cit.*, pl. 7, no. 8, and "Chinese Bronzes in the Pillsbury Collection", by Helen Comstock, *The Connoisseur*, September, 1943, p. 55, no. XI.

For the first character of the pictogram, see Yetts, *The Cull Chinese Bronzes*, fig. 14 and p. 32, where he states that "the truth being that no one knows for certain what it means, a safe name for it is *ya hsing*, the form shaped like the character *ya*". And for the second, various forms of human figures and in particular fig. 7c, *Eumorphopoulos Catalogue*, vol. 1, p. 8.

[See ILLUSTRATION, PLATE XIII]

Other Properties

101 AN IMPORTANT BRONZE LIBATION VESSEL (*Chüeh*) with protruding channel lip spout, single loop handle surmounted by a mask, supported on three typical pointed legs of triangular section, the body decorated with a broad zone of ogre masks and with an ideograph under the loop handle, the protruding lip spout and rim with stiff leaves and archaic fret, silvery-green patina with malachite and red encrustation and some restorations, 8in. high, 8in. wide ; *Shang Dynasty*

** A similar, but more slender, Chueh is illustrated by H. F. E. Visser in *Asiatic Art*, pls. 9 and 10. See also Koop, *Early Chinese Bronzes*, pl. 18 and Freer Art Gallery Catalogue, pl. 3.

[See ILLUSTRATION, PLATE XIV]

102 A CHÜN YAO SHAPED DISH of circular form with barbed and scalloped everted rim, the centre slightly sunk, covered with an even mauve-tinted glaze, the underside with pale blue glaze and splashes of mauve and purple, large portion of gold repair, 7 $\frac{3}{4}$ in. ; *Sung Dynasty*

** The shape is seen on a dish in the Eumorfopoulos Collection, illustrated by Hobson in the Catalogue, vol. III, pl. 13, C.61

103 A GREY JADE VASE in the form of a boulder, the mouth with a border of over-turned leaves, the sides and base carved in relief with leafy branches and a cicada motif, in grey tinted jade with black markings and veinings, 4in., inscribed " *Made for the Emperor in the Ching-ting period (A.D. 1260-1264)* ".

104 A JADE LOTUS CUP carved as a half blossom and decorated in relief on the exterior with buds, half-open flowers, leaves and stems, grey-white tint with brown and black markings, 4 $\frac{1}{4}$ in., inscribed " *Made for the Emperor in the Cheng-te period (A.D. 1506-1521)* "

105 A BOTTLE with pear-shaped body, slender neck (*that has been repaired*) and garlic mouth, decorated in underglaze blue and enamel colours with tigers, exotic birds, root ornament, diaper and *ju-i*-shaped lappets, perhaps for the Persian market, 16 $\frac{1}{2}$ in. ; *Wan Li*

106 A BISCUIT GROUP of the Twin Genii of Mirth and Harmony with laughing faces, one in a blue coat holding a bowl, the other in a celadon belted robe holding a lotus flower, 11in., 18th Century

107 A pair of powder-blue Saucer Dishes painted with reserve panels of crustaceans in "famille-verte" enamels and in the centre with barbed medallions in "rouge-de-fer" with boys and scrolling foliage, 8 $\frac{1}{2}$ in. ; and a powder-blue Bottle with pear-shaped body superbly gilt with dragons, 9in. ; *K'ang Hsi* 3

108 TWO RUBY-BACK EGG-SHELL PLATES, decorated in "famille-rose" enamels with a lady and three boys, probably Cho Tai-ka teaching her children, the rims with a diaper pattern with relief panels of flowers and scrolling, $8\frac{1}{4}$ in. ; *Yung Chêng*, repaired 2

109 A pair of large Ming Figures of Boys holding vases, in red, green, and yellow enamels, on almost rectangular bases in similar palette, $10\frac{1}{2}$ in. ; and a small jade Group of the Twin Genii in translucent tints, $3\frac{3}{4}$ in. 3

110 An attractive "famille-rose" Figure of Kuan-yin in a blue, red and green robe wearing a long head-covering of almost salmon pink, gilt with the *pa kua*, $13\frac{1}{2}$ in. ; another "famille-rose" Figure of Shao Lao, $8\frac{1}{2}$ in. ; and another smaller Group of the same Deity, 7in. 3

111 A "famille-rose" Plate enamelled with a pair of lovers surprised on a terrace, $8\frac{3}{4}$ in. ; two others with Figures of Chinese Women, $8\frac{3}{4}$ in. ; another with an equestrian Figure and a maiden bearer, probably from a romance, $8\frac{3}{4}$ in. ; two other Plates with semi-European flowers, 9in. ; and a Mandarin Mug, $5\frac{3}{4}$ in. 7

112 A "famille-rose" Dish with tree peonies in the centre, the rim with lappets and cell diaper ground, $12\frac{1}{2}$ in. ; a pair of "famille-rose" Plates with a basket of flowers, $8\frac{3}{4}$ in. ; another pair with flowering plants in the centre, $8\frac{3}{4}$ in. ; and three others 8

113 A JADE INCENSE BURNER ornamented with key-fret and *t'ao t'ieh* masks, with dragon mask ring handles, the top of the cover carved with chrysanthemum petals, of translucent pale green tint with rust markings, $5\frac{1}{2}$ in. ; *Ming Dynasty* 2

114 A prunus Ginger Jar with reserve panels of the Hundred Antiques on a blue "cracked-ice" ground, $8\frac{1}{2}$ in. ; wood stand and cover ; and a Flagon with loop handle painted with an equestrian figure and a halberdier on a terrace and with silver-gilt cover, 8in. ; *K'ang Hsi* 4

115 A blue and white Bowl painted with sages on a bridge over a river, composing poems, the inside with *shan shui* within a border of Buddhistic symbols, 7 $\frac{1}{2}$ in., mark of *Chêng Hua* ; *K'ang Hsi* ; three small Ginger Jars with utensils, Buddhistic symbols and plantains ; five Dishes ; and two other pieces 14

116 A massive bronze Ting with trilobe body and double handles, decorated in bronze relief with ogre masks in archaic style on a thunder-fret ground, tripod support and wood cover, $12\frac{1}{2}$ in. 2

117 A pair of "famille-rose" Urns of neo-classical form with double scroll handles, moulded with husk festoons and decorated with bouquets of flowers in a raised oval panel, on square bases with a diaper of florettes on a reddish-brown ground, fitted for electricity, $11\frac{1}{2}$ in.

118 A "FAMILLE-ROSE" PART DINNER SERVICE decorated with scattered bouquets and sprays of pseudo-European flowers within a narrow green and gilt husk festoon border and with the monogram "EF" within an oval medallion, comprising:—eight octagonal dishes in sizes, two leaf dishes, two sauceboats, a coffee pot and cover, two coffee cups and saucers, a slop basin, two small plates, eight soup plates and sixteen meat plates; *Ch'ien Lung* 45

** From Hartwell House. The initials are perhaps those of the Fiott family who at one time owned Hartwell.

119 A "FAMILLE-ROSE" LARGE BOWL of good quality, finely painted on the exterior with figures of Chinese ladies and children in gardens at various amusements, 15½in.; *Ch'ien Lung*

120 A pair of biscuit Figures of Hounds, seated, in yellow glazes, manganese collars with green pendants, 5½in.; and a Persian Bowl with a radiating design of blue stripes, both within and without, in the interior a bird medallion, 7¾in.; *Sultanabad, 13th Century* 3

121 A carved wood and painted Figure of a Priest with hands placed together in supplication, wearing flowing robes, 22in.; three pairs of hardstone flowering Plants in quadrangular pots; and another, smaller, 6in. to 9in. 8

122 A PAIR OF "FAMILLE-VERTE" DISHES, the centres with scattered butterflies within a broad band of pointed lappets, the rims with butterflies, insects and birds within green barbed outline, 14in., *lien hua* marks; *K'ang Hsi* 2

123 A PAIR OF "FAMILLE-ROSE" FIGURES OF CRANES with black beaks, red crests, the wings and tail feathers indicated by gilding, each with one foot perched on the top of rockwork which is covered with a dappled rose, red, blue and cream glaze, 17in. high; *Ch'ien Lung* 2

124 JADE. A dark green jade Table Screen of circular shape, gilt and engraved with flowering branches of tree peony, 7½in.; a pair of oblong Tablets with archaic inscription, 6¾in.; and an ivory Carving of children at play on a recumbent elephant, 5¼in. 4

125 A JADE VASE of beaker shape with foliate neck and base, the band round the body carved with archaic lizards, grey tone, 6½in.; and a green jade Saucer Dish with slightly everted rim and some russet markings, 6¾in., *seal mark of Ch'ien Lung* 2

126 A smoky crystal miniature Vase and cover with kylin and brocade balls in relief, 3¼in.; a small agate Figure of a Maiden Immortal in reddy-brown tints, 3¾in.; a miniature musical stone Vase in wood frame, 5½in.; and a jadeite small Figure of Pu Tai, 2½in. 4

127 A jade Figure of a Hua Hsien in flowing robes, "mutton fat" tint with slight emerald markings, 7¼in.; a grey-green Koro and cover, 6in.; and a pair of dark green tinted Phoenix with their tails curled over their heads, 4¼in. 4

128 BODHIDHARMA. A Fukien "blanc-de-chine" seated Figure with his features in *samadhi*, tufted eyebrows, moustache and small beard, in flowing robes, 9in. ; and a Japanese ivory Group, 5in. 2

129 KUAN YIN. A pink quartz Figure of the Goddess of Mercy, standing, holding a lotus blossom, in flowing robes and *t'ien-ye*, 12½in. ; wood stand 2

130 A JADE FIGURE OF A HUA HSIEN finely carved in flowing robes with deep sleeves, holding a fruiting peach branch, high coiled hair, in white translucent jade with fine emerald markings, 8½in. ; wood stand 2

131 A TRANSLUCENT JADE VESSEL of archaic bronze form, superbly carved with pierced dragon handles, lugs, stiff leaves, *t'ao t'ieh* masks, within narrow borders of fret and supported on a square foot, the cover fitted in, 5½in. ; *Ch'ien Lung Imperial work*

132 CLOISONNÉ. A Cloisonné "moon" Vase of flattened spherical flask form, attractively decorated with butterflies and flowering trees in colours on a blue ground, 7in. ; an Incense Burner and cover with *shou* characters and gilt-bronze double mask handles, cover and tripod legs, 8in. ; another Koro with gilt-bronze finial cover, 7in. ; a small bottle-shaped Vase ; and a circular Box and cover, 3¼in. 8

133 A pair of cloisonné Vases with globular bodies and tubular necks, decorated with a scrolling floral pattern in colours on a pale blue ground, stiff leaves round the neck, 15in. 2

134 A tall cloisonné *yen-yen* Vase with reserve panels of landscapes on a blue floral ground, key-fret border round the neck, 26in. ; and another large Vase with a fruiting design of double gourd, flowers and butterflies in colours on a pale blue ground, 28½in. 2

135 A cloisonné quadrangular Vase with a pale blue ground, decorated with a scrolling lotus design in colours, 12½in. ; and a Koro of depressed globular form fitted with a cover surmounted by a pomegranate, and *hui hui wen* design in colours on a pale blue ground, 15in. 3

136 A cloisonné Altar Vase with double handles and pierced domed cover, the pale blue ground with a band of false gadroons on the shoulders and scrolling lotus, 21½in. ; and a pair of Vases with a *hui hui wen* design round the body and pendant stiff leaves round the neck, 17in. ; wood stands 5

137 A cloisonné Incense Burner of archaic bronze form and rectangular shape, the pale blue sides decorated in colours with *t'ao t'ieh* masks, supported on four gilt-bronze legs, the pierced gilt-bronze cover with phoenix and dragon, 16in. ; and a yellow-ground Koro and cover, decorated with lotus, key-fret and the *pa kua*, with double gilt-bronze kylin handles, the cover surmounted by another kylin, 16½in. 4

138 A carved ivory Figure of a Hua Hsien holding a vase of fruiting peaches, in flowing robes, 9in. ; a carved ivory Figure of an Alligator of unusually good workmanship, 16in. ; and a large glass painted Snuff Bottle with a spirited scene of mounted warriors, 7in. ; wood stands 5

139 Shou Lao. A carved ivory Figure of the God of Longevity holding a peach and a staff, his robes engraved with *shou* characters, 9½in. ; and an ivory Figure, perhaps intended for Kuan Yin, with a rosary in one hand and a fish and a basket in the other, 11¾in. 2

140 An ivory Figure of a scantily draped Japanese Lady looking at herself in a mirror, 7½in. ; and another of a young Girl holding a beach ball, in appropriate costume, 7in. ; wood stands 4

141 FABERGÉ. A small red and white agate Elephant with raised trunk, the eyes inset with olivines, the upper half in brown tints, the lower of light tone, 2½in.

** From the Collection of Prince Demidoff.

142 PINK QUARTZ. A pink quartz Figure of a Kylin holding a branch in its mouth and with young on its back, 4¾in. ; wood stand 2

143 A ROSE QUARTZ FIGURE OF KUAN YIN, Goddess of Mercy, in flowing deep-sleeved robe, holding a book and lotus flower, a phoenix at her side, 11in. ; wood stand 2

144 A PAIR OF CLOUDY AGATE VASES of classic form, the domed cover and shoulders with dragon mask ring handles, decorated with a border of key-fret and pendant stiff leaves, 6½in. ; carved wood stands 4

145 MALACHITE. A malachite Kylin playing with a brocade ball with curly three-forked tail, finely striated, 3in. ; and a malachite peach-shaped Box, carved in high relief with birds amid budding lotus branches, the interior with a naked Buddhistic boy, 2¾in. ; wood stands 4

146 A MASSIVE CRYSTAL VASE and cover with four double mask and ring handles on the shoulders, the body carved in high relief with dragons disputing flaming pearls, the cover surmounted by a pierced dragon finial, 11¾in. ; inlaid wire wood stand 2

The Property of Lady Hilton

Little Wolford Manor, Shipston-on-Stour, Warwickshire

147 A FINE HAN WINE JAR of large size, covered with a rich iridescent green glaze and moulded with mask handles between triple bands of ribbing, 19½in. ; Han Dynasty

** Cf. Catalogue of the Berlin Exhibition, 1929, fig. 143.

148 A PAIR OF LIBATION CUPS of beaker shape, carved in relief with lizard handles in rhinoceros horn style, the whole covered with a gilt glaze, $4\frac{3}{4}$ in. ; *Ch'ien Lung* ; and a pair of "Pekin" Bowls with flowers in underglaze blue in the interior and red and yellow enamel exteriors, $5\frac{3}{4}$ in. ; *Ch'ien Lung* ; wood stands 6

** The first from the Martin Hurst Collection.

149 BISCUIT. A Joss-stick Holder in the form of a stag and kylin beneath a flowering tree surmounted by a monkey, flanked by two holders, $6\frac{3}{4}$ in. ; a black glazed pomegranate Wine Ewer with flowers and fruit in relief in coloured enamels, 6 in. ; and another biscuit Wine Ewer with orange, green and aubergine glazes, the handle and spout in the form of a green and aubergine dragon, $6\frac{1}{2}$ in. 4

150 A PAIR OF ATTRACTIVE SOAPSTONE FIGURES OF LADIES with finely engraved flowing robes with long sleeves, in dancing attitude, the faces in ivory, the robes enriched with colour, 12in. ; *Ch'ien Lung, Imperial work* 2

151 KUAN TI. A brown soapstone figure of Kuan Ki (the God of War) holding his beard and wearing armour, 9in. ; a light soapstone Figure of Kuan Yin, seated, holding a rosary, at her side her acolyte Long Nu, $7\frac{1}{4}$ in. ; *Ch'ien Lung* ; and a massive green fluorite Figure of a Lady holding a spray of lotus, 14in. ; wood stands 5

152 A SHIBAYAMA LACQUER TABLE SCREEN mounted in ivory and superbly decorated with figures by the banks of a river at the Cherry Festival, the base with processional toys, $11\frac{1}{4}$ in.

153 ANOTHER, similar to the preceding, but decorated with cranes and birds in a flowering tree overhanging a river, $9\frac{1}{4}$ in. ; and two carved ivory elephant tusk Brush Pots with figure subjects, $5\frac{1}{2}$ in. 3

The Property of E. W. L. Atterbury, Esq.

154 A MAGNIFICENT AND MASSIVE JADE FIGURE OF A WATER BUFFALO in recumbent attitude, its head turned to its off-side with large pierced openwork curled horns, with hair carving on the neck, near the forehead, horns and on the edges of the ears, the tail curved round the off-quarter, the massive and superbly carved body is of grey-green tone with darker markings on the back, quarters and off-side knee, 12in. long, $5\frac{3}{4}$ in. high ; *Ming Dynasty ; superb condition*

** Larger than the Nicholson and the Rothschild examples, it is in the same tradition as the Oscar Raphael example in the Fitzwilliam Museum. The sweep of the horns in this important carving are perhaps the most elaborate of any of those mentioned.

[See ILLUSTRATION, PLATE XV]

BYZANTINE AND MEDIAEVAL IVORIES AND
LIMOGES CHAMPLEVÉ ENAMELS

The Property of Joseph Homberg, Esq.

155 A LIMOGES CHAMPLEVÉ ENAMEL CHASSE or Shrine, the front with the Martyrdom of St. Thomas à Becket, to the right the Altar with Cross and Chalice, Beckett standing holding a cross and the Hand of God issuing from a cloud above in act of blessing; the Knight with sword murders the Archbishop and another Knight to the left draws his sword with a flourish. Above on the roof of the chasse is the burial of the martyr with a prior giving his blessing and an acolyte kneeling at each end of the bier. All the six heads are in gilt bronze relief; the ends with two full-length figures of Saints and the reverse with petal diaper surmounted by a pierced crest, 4in. wide, 4½in. high, 13th Century

** Formerly in the von Nagler Collection.

* Bought in 1835 by the Schlossmuseum, Berlin, where it was exhibited until 1933.

Mentioned by Tancred Borenius in *St. Thomas à Becket in Art*, p. 89.

See also the same authority, *Archaeologia*, vol. LXXXIII (1933), pl. XLVI, fig. 3, a chasse in the Hans Bossard Collection, Lucerne; and another shrine in the Octave Pincot Collection, catalogue no. 55, pl. XVIII (1946).

[See ILLUSTRATION, PLATE XVI]

156 ANOTHER LIMOGES CHAMPLEVÉ ENAMEL CHASSE, the front with three seated figures of Saints in dark blue oval panels on a ground of light blue, the roof of the shrine with three similar but smaller panels, the ends with full-length figures, all the eight heads are in relief, the reverse with quatrefoil diaper, the crest missing, 6in. high and wide, 13th Century

** The decoration resembles that on a chasse in the Musée du Mans, which has full-length figures of Saints within quatrefoils instead of ovals, see Rupin, pl. 32, fig. 397.

[See ILLUSTRATION, PLATE XVI]

157 A BYZANTINE IVORY RELIEF FROM A BOOK COVER, carved in high relief with the Death of the Virgin, inscribed H KOIMHΕΙΣ, two angels in the upper part with napkins about to receive the Soul of the Virgin (now missing) from the hands of Our Lord. The composition of figures of the Apostles about the bier rendered with great feeling and the draperies and costumes carved with consummate skill, 4½in. high, 3½in. wide, 12th Century

** A somewhat similar version on a relief in the Ludlow Collection is illustrated in the B.F.A.C. *Catalogue of Carvings in Ivory* (1923), pl. XX, no. 65.

[See ILLUSTRATION, PLATE XVII]

158 AN IMPORTANT BYZANTINE IVORY RELIEF FROM A BOOK COVER, carved with the Crucifixion beneath a canopy supported on twisted columns; our Lord wears a broad loin cloth in long folds and His feet rest upon a suppedaneum, on the left the Virgin, her arms raised to the Cross and on the right St. John, supporting his head on his right hand and holding the book of his Gospel in his left, the group is rigidly symmetrical. Beneath the baldachin, part of which is missing, are the symbols of the Sun and Moon and traces of pigment, $6\frac{3}{4}$ in. high, $5\frac{1}{2}$ in. wide, 12th Century

** See the triptych in the Mayer Collection, Liverpool, Exhibited at Manchester, 1857, and B.F.A.C., 1923 and also the panel in the Fitzwilliam Museum, Cambridge, Dalton, pl. VIII, no. 38; Nelson, *Connoisseur*, XXV (1909), p. 107, no. V

[See ILLUSTRATION, PLATE XVII]

159 AN EXTREMELY RARE IVORY HANDLE OF A FLABELLUM or liturgical fan carved in four zones divided by two plain bands in the centre, the upper and lower bands minutely carved with leafage. The upper zone with Christ in Glory seated on a finely carved throne within an oval containing in the border ten half-length figures of the Elders of the Apocalypse holding alternately a vase and a plectrum-like object and supported in the spandrels by angels and seraphim. The reverse with the Virgin and Child, she holds a lily branch in her left hand and on her right the Dove of the Holy Ghost, within an oval, simply carved with flower-heads in panels. The second and third zones each with three Archangels holding orbs and sceptres divided by plain and spirally carved columns with foliate capitals. From the third zone a descending angel places a mitre on the head of a bishop in the fourth and lowest zone. The bishop is blessing a donor who is presenting him with a staff and is supported by a bearded Saint, another Saint on the reverse, $11\frac{1}{2}$ in., English or French, 12th Century

** Formerly in the von Nagler Collection.

Acquired by the Kaiser Friedrich Museum, Berlin, 1835.

Noted by W. Voge, *Beschreibung der Bildwerke der christlichen Epochen, Elfenbeinwerke*, 1900, no. 75, p. 42, and by W. F. Volbach, *Staatliche Museen zu Berlin. Die Bildwerke der Deutschen Museen. Die Elfenbeinbildwerke*, 1923, no. 614, p. 30.

Illustrated by A. Goldschmidt, *Die Elfenbeinskulpturen aus der Romanische Zeit*, vol. IV, 1926, pl. XVI, no. 61, who notes another example in the Cluny Museum, pl. XVII, no. 67.

Molinier records an example in the Louvre in *Gazette des Beaux-Arts*, VI (1898), pp. 487, 491.

The Victoria and Albert Museum possesses an example carved with animals in seven zones, see Longhurst, *Catalogue of Carvings in Ivory*, Part I, pl. LXI, fig. 20, p. 83.

But perhaps the closest is the example in the British Museum, illustrated by Dalton, *Catalogue of the Ivory Carvings of the Christian Era in the British Museum*, 1909, no. 76.

[See FRONTISPIECE]

END OF SALE





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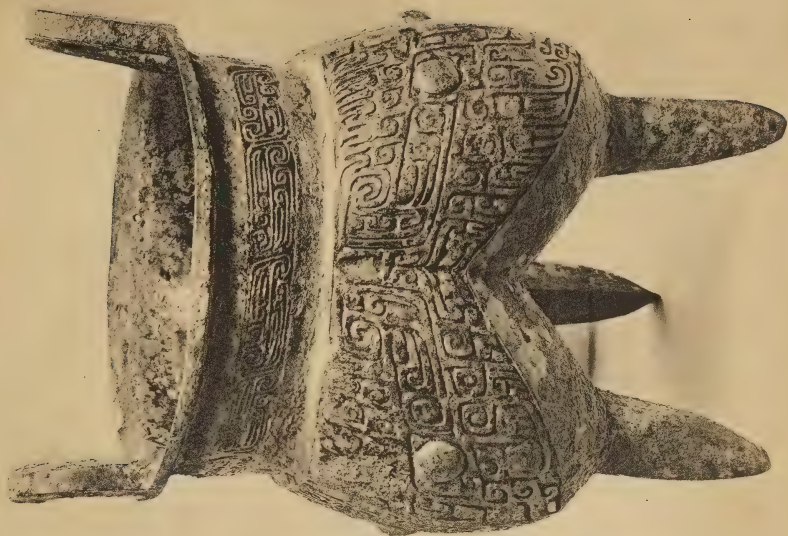
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89







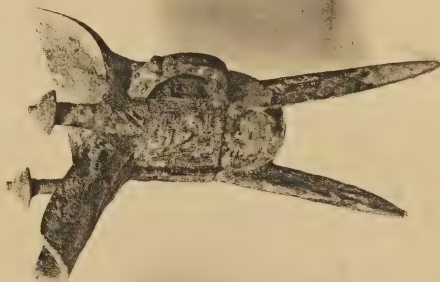
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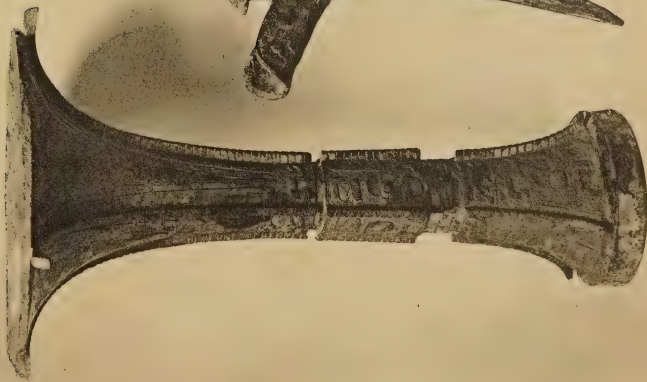
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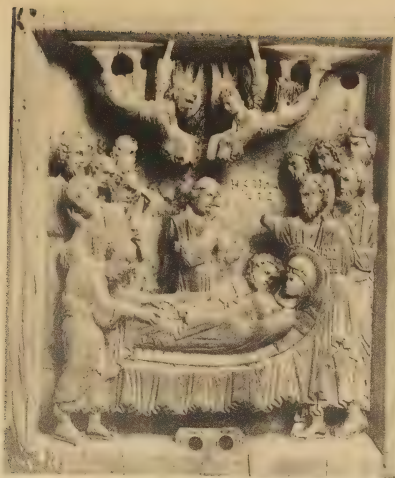




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SOTHEBY & Co.'s

SALE OF

A COLLECTION OF

FINE EARLY CHINESE CERAMICS, IMPORTANT
CHINESE BRONZES, SILVERWORK AND JADES

19th July, 1949

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.
1	Brooks, Rev.	..	13	0 0	41	Ohly	5	0 0	
2	Sparks	20	0 0		42	Burney, S.	..100	0 0	
3	Bluett.. ..	1	0 0		43	Bluett.. ..	21	0 0	
4	Moss	6	0 0		44	Bluett.. ..	17	0 0	
5	Sparks	15	0 0		45	Bluett.. ..	26	0 0	
6	Bluett.. ..	8	10 0		46	Sparks	24	0 0	
7	Partridge, F.	..150	0 0		47	Bluett.. ..	130	0 0	
8	Moss	62	0 0		48	Bluett.. ..	42	0 0	
9	Passed				49)				
10	Bluett.. ..	36	0 0		50)	Burney, S.	.. 14	0 0	
11	Moss	200	0 0		51	Bluett.. ..	30	0 0	
12	de Lazlo	28	0 0		52	Bramley	16	0 0	
13	Sparks	28	0 0		53	Bluett.. ..	32	0 0	
14	Sparks	11	0 0		54	Bluett.. ..	52	0 0	
15	Sparks	4	0 0		55	Bluett.. ..	72	0 0	
16	Sparks	80	0 0		56	Barrett	3	0 0	
17	Sparks	22	0 0		56A	Rushton	3	10 0	
18	Bluett.. ..	21	0 0		57	Bluett.. ..	7	10 0	
19	Spink	32	0 0		57A	Rushton	8	0 0	
20	Sparks	88	0 0		58	Moss	3	0 0	
21	Sparks	85	0 0		59	Gure	46	0 0	
22	Sparks	70	0 0		60	Bluett.. ..	8	0 0	
23	Sparks	32	0 0		60A	Bluett.. ..	15	0 0	
24	Moss	70	0 0		61	Sparks	15	0 0	
25	Bluett.. ..	400	0 0		62	Kauffman	26	0 0	
26	Sparks	110	0 0		63	Bluett.. ..	27	0 0	
27	Sparks	110	0 0		64	Sparks	24	0 0	
28	Moss	155	0 0		65	Bluett.. ..	9	0 0	
29	Tozer	5	10 0		66	Moss	4	0 0	
30	Hardy	3	10 0		67	Ohly	18	0 0	
31	Bluett.. ..	7	10 0		68	Sparks	7	0 0	
32	Bluett.. ..	10	0 0		69	Sparks	37	0 0	
33	Sparks	54	0 0		70	Sparks	34	0 0	
34	Bourchard	6	0 0		71	Gure	38	0 0	
35	V. & A. Museum	17	0 0		72	Bluett.. ..	23	0 0	
36	Rushton	24	0 0		72A	Rushton	24	0 0	
37	Hardy	48	0 0		73	Gure	18	0 0	
38	Bluett.. ..	47	0 0		74	Sparks	115	0 0	
39	Bluett.. ..	44	0 0		75	Withdrawn			
40	Sparks	14	0 0		76	Sparks	150	0 0	

Lot		£	s.	d.
77	Hardy	12	0	0
78	Hardy	95	0	0
79	Bluett.. ..	210	0	0
80	Bluett.. ..	6	0	0
81)	de Lazlo	46	0	0
82)				
83	Craig	125	0	0
84	Moss	160	0	0
85	Sparks	85	0	0
86	Bluett.. ..	40	0	0
87	Moss	180	0	0
88	Sparks	46	0	0
89	Sparks	135	0	0
90	Sparks	290	0	0
91	Gure	40	0	0
92	Tozer	46	0	0
93	Sparks	270	0	0
94	Lacroix	420	0	0
95	Moss	610	0	0
96	Bluett.. ..	175	0	0
97	Bluett.. ..	250	0	0
98	Sparks	460	0	0
99	Bluett.. ..	250	0	0
100	Hardy	450	0	0
101	Bluett.. ..	250	0	0
102	Partridge, F. ..	11	0	0
103	Craig	40	0	0
104	Nott	24	0	0
105	Nott	18	0	0
106	Spink	42	0	0
107	Joseph, L. ..	10	0	0
108	Sparks	20	0	0
109	Bramley	18	0	0
110	Partridge, F. ..	26	0	0
111	Vandekar, E. ..	12	0	0
112	Bramley	13	0	0
113	Nott	72	0	0
114	Black, D.	15	0	0
115	Deane	2	0	0
116	Passed			
117	Black, D.	58	0	0
118	Canty	140	0	0
119	Gribble	11	0	0

Lot		£	s.	d.
120	Rudorff	8	0	0
121	Williams, W. ..	10	0	0
122	Hancock	36	0	0
123	Sparks	300	0	0
124	Tozer	13	0	0
125	Moss	34	0	0
126	Cohen, R.	7	0	0
127	Joseph, L.	22	0	0
128	Spink	9	0	0
129	Garabed	25	0	0
130	Joseph, L.	26	0	0
131	Joseph, L.	38	0	0
132	Bucknell	14	0	0
133	Rudorff	11	0	0
134	Truscott	4	0	0
135	Cohen, R.	7	10	0
136	Aron	11	0	0
137	Bucknell	11	0	0
138	Cohen, R.	9	0	0
139	Cohen, R.	16	0	0
140	Cohen, R.	10	0	0
141	Bluett.. ..	30	0	0
142	Cohen, R.	19	0	0
143	Cohen, R.	30	0	0
144	Garabed	19	0	0
145	Nott	27	0	0
146	Garabed	44	0	0
147	Moss	72	0	0
148	Leech	13	0	0
149	Galinsky	7	0	0
150	Sparks	140	0	0
151	Williams, W. ..	7	0	0
152	Lee, Miss	15	0	0
153	Lee, Miss	20	0	0
154	Tozer	1,400	0	0
155	Copper & Adams	850	0	0
156	Dormeuil	350	0	0
157	Drey	210	0	0
158	Garabed	280	0	0
159	Black, D.	1,400	0	0

Total of Sale .. £14,119 10 0

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